DOCUMENT RESUME

ED 384 067 CS 214 924

AUTHOR O'Neill, Jim; And Others
TITLE The Department of Humanities Writing Program. [Revised.]
INSTITUTION Umpqua Community Coll., Roseburg, OR.
PUB DATE May 95
NOTE 48p.; Supersedes ED 275 369.
PUB TYPE Reports - Descriptive (141)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Community Colleges; Course Content; Course Descriptions; Course Objectives; Course Organization; *Courses; *Educational Philosophy; *Grading; Program Descriptions; Two Year Colleges; *Writing (Composition); Writing Evaluation; *Writing Instruction
IDENTIFIERS Umpqua Community College OR

ABSTRACT

Developed and put together by the Department of Humanities at Umpqua Community College (UCC) in Roseburg, Oregon, this booklet is intended to clarify (for students, faculty, staff, advisers, and community) the specific function and scope of the writing courses offered in the department. The booklet offers an overview of the department's general philosophy of writing; describes each course, articulating its requirements and objectives; outlines recommended grading procedures and gives examples of "challenge" exams. Sections of the booklet are: (1) General Departmental Mission; (2) Specific Department Objectives; (3) A Philosophy of Writing at UCC; (4) English Composition Sequence, General Statement; (5) Other Writing Courses (Technical Report Writing and Imaginative Writing); (6) Recommended Grading Standards and Definitions; (7) Challenge Exams; and (8) Taxonomy of Educational Objectives. A final section of suggestions for further reading contains 14 journals and 44 books. (SR)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

UMPQUA COMMUNITY COLLEGE
The Community College of Douglas County

DR. JAMES O'NEILL
Chair, Department of
Humanities

P. O. Box 967
Roseburg, OR 97470
(503) 440-4600

ED 384 067

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

J. O'Neill

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

BEST COPY AVAILABLE

DEPARTMENT OF HUMANITIES
Writing Program

James O'Neill and Department Members

Department of Humanities, Umpqua Community College
P. O. Box 967, Roseburg, Oregon 97470

TABLE OF CONTENTS

Page

I. General Departmental Mission 1

II. Specific Department Objectives 2-3

III. A Philosophy of Writing at UCC 4

IV. English Composition Sequence, General Statement . . 5-14
- A. WR 115
- B. WR 121
- C. WR 122
- D. WR 123

V. Other Writing Courses 15-19
- A. Technical Report Writing: WR 227
- B. Imaginative Writing: WR 241, 242

VI. Recommended Grading Standards and Definitions . . . 20-25

VII. Challenge Exams 26-30

VIII. Taxonomy of Educational Objectives (Bloom, 1956) . . 31-43
- A. "Affective Domain"
- B. "Writing Behavioral Objectives"

Rev. May, 1995

GENERAL DEPARTMENTAL MISSION

The Department of Humanities has five main objectives in its mission: (1) to provide a core curriculum that meets the requirements of the vocational educational students, the terminal degree students, the transfer students, and the non-specialized students; (2) to provide a sound basis in language arts and communication skills; (3) to offer to both the student body and the community at large an opportunity to discuss and to examine the values of our own and other cultures as expressed in literature, journalism, foreign languages, speech, philosophy and the other humanities; (4) to familiarize students with the word processor as a composing tool; and (5) to stress the necessity of individual responsibility and commitment by the student. The department also holds that the various departmental areas are integral to general education requirements.

SPECIFIC PURPOSE OF THIS DOCUMENT

The purpose of this document is to clarify--for the student, faculty, staff, advisers, and community--the specific function and scope of the writing courses offered by the Department of Humanities. It offers an overview of the department's general philosophy of writing. Each course is described, its requirements listed, and its objectives articulated. Recommended grading standards and challenge exam procedures are also enclosed. It is hoped that this booklet will provide useful and accurate information to all those interested in the Department of Humanities writing program at UCC.

UMPQUA COMMUNITY COLLEGE

SPECIFIC DEPARTMENT OF HUMANITIES OBJECTIVES

In keeping with the general objectives of Umpqua Community College, which include servicing the educational, cultural, and occupational needs of the college district, the Department of Humanities has incorporated the following objectives into its curriculum, its cultural activities, and its general interaction with the people of Douglas County:

OBJECTIVE I - To offer courses and counseling to students in vocational and technical education programs:

A. To offer courses that help students prepare for on-the-job written and oral communication;
B. To provide a technical writing certificate program for interested students; and
C. To provide courses that are an integral part of the AA and AS degrees, as well as certificate programs.

OBJECTIVE II - To provide a basic core curriculum for students planning to transfer to institutions which offer the baccalaureate degree:

A. To provide introductory and survey courses for the English, speech, foreign language, journalism, and philosophy majors;
B. To provide basic transfer courses in writing for all transfer students;
C. To offer transfer humanities sequences which fulfill general education requirements at four-year institutions;
D. To counsel enrolled students, given their various majors, as to the most profitable courses to take;
E. To develop a multicultural aspect within the departments; and
F. To stimulate students, in all the department's offerings, to think critically, to challenge assumptions, and to examine multi-cultural and personal values.

OBJECTIVE III - To maintain the integration of the Department of Humanities Writing Lab with the teaching of composition:

A. To coordinate the development of curriculum between the Writing Lab and the Department of Humanities;
B. To select and train Writing Lab aides;
C. To refer students for tutorial assistance; and
D. To update and implement the selection of appropriate hardware and software for the lab.

OBJECTIVE IV - To offer a transferable freshman composition sequence at District High Schools:

A. To maintain communication between the teachers of writing at District High Schools and UCC;
B. To coordinate course offerings, curriculum, and text book selections between District High Schools and UCC;
C. To offer high school students the opportunity to get college credit for writing courses;
D. To facilitate the transition from high school to college for local students, including the appropriate integration of CAM programs; and
E. To meet periodically with the participating faculty in order to coordinate offerings and to reach agreement on instructional philosophies.

OBJECTIVE V - To maintain liaison with other Oregon Community Colleges and other OSSHE institutions:

A. To communicate with Oregon Community Colleges and OSSHE institutions;
B. To articulate department course offerings with curricula of institutions in the Oregon State System of Higher Education;
C. To participate in statewide advisory committees regarding departmental issues.
D. To enhance professional growth of faculty by maintaining contact with counterparts in respective departments; and
E. To attend conferences which promote better instruction, broaden concepts, and encourage dialogue.

OBJECTIVE VI - To assist students in comprehending and employing the pragmatic and heuristic aspects of language study:

A. To develop improved personal standards of writing and to acquire the criteria, method and discipline to reach those standards.
B. To acquire an appreciation of the practical importance and value of skillful language use in the workplace and in general "real world" communication.
C. To acquire an understanding of writing as a tool for discovery, as a means of sharpening reasoning skills, and as a medium of practical and artistic creativity.

Revised May, 1995
O'Neill

A PHILOSOPHY OF WRITING AT UMPQUA COMMUNITY COLLEGE
General Statement

The Department of Humanities at Umpqua Community College instructs students in the writing skills needed in college classes and in their careers; furthermore, the department believes that the writing process itself promotes critical thinking and cogent expression.

The Department of Humanities assumes that 1) writing is a skill which can be learned; 2) writing is a four-part process involving pre-writing, writing, revision, and proofreading; 3) writing is a product shaped by the writer's intention, the reader's expectations, and the subject matter; 4) writing is a tool that helps people in both their personal and professional lives; and 5) the use of a capable word processing program is essential and an integral part of the entire writing process.

The Department of Humanities helps students meet standards of good writing. Members of the department utilize individualized writing conferences in their teaching. The department adheres to learning philosophies and pedagogy advanced by Benjamin S. Bloom ("Major Categories in the Cognitive Domain of the Taxonomy of Educational Objectives," 1956) which recognizes that learning is a process and that it can be accelerated by establishing behavioral objectives and implementing more effective teaching methods in order to accomplish those goals.

ENGLISH COMPOSITION AT UMPQUA COMMUNITY COLLEGE

General Statement

WR 121, 122, 123 English Composition. The three courses comprise the basic college transfer writing program at UCC, corresponding to the composition programs at all Oregon State System of Higher Education schools. WR 121: Introduction to the composing process, using narrative, descriptive, and expository modes, with an emphasis on the ability to recognize and choose the appropriate mode; also stresses basic library research, history of the English language, writing about literature, and how to take an essay examination. Prerequisite: WR 115 or an appropriate score on a UCC diagnostic entrance exam. WR 122: Emphasizes patterns and strategies of exposition and argumentation with particular attention to style, tone, and figurative language. Prerequisite: WR 121. WR 123: Research Techniques. Stresses the research process and the formulation of a thesis which results in a cogent, well-developed, and documented research paper; includes extensive library research techniques, bibliographic practice, and exercises in documentation. Prerequisite: WR 122. These courses must be taken in sequence.

All of these courses incorporate the computer-assisted Writing Lab; all compositions must be computer-generated, using an appropriate word-processing program.

Students are expected to meet the following requirements:

1. demonstrate competent spelling;
2. show an understanding of basic sentence structure;
3. observe appropriate usage;
4. select and restrict a topic;
5. find and order ideas which pertain to the topic;
6. provide unity and coherence through use of the topic sentence through proper coordination and subordination of ideas, and through use of transitional devices;
7. expand and support ideas;
8. understand the importance of rewriting process;
9. develop style and establish tone;
10. employ effective diction, appropriate figurative language, and evocative rhetorical tropes;
11. develop research skills;
12. produce a well-documented research paper;
13. demonstrate proficiency with the word processing program selected by the department; and
14. broaden critical thinking skills.

ENGLISH COMPOSITION SEQUENCE

WRITING 115

WRITING 121

WRITING 122

WRITING 123

WR 115 - Introduction to Expository Writing
Credit: 3 Units credit
Hours: 3 Hours per week
Grading: A-F Letter Grades
Length of Course: College Quarter/Term
Prerequisites: DWR 45 or adequate score on placement test

COURSE DESCRIPTION:

WR 115 is designed for students who need to improve writing skills necessary for success in subsequent writing courses. Special attention is given to correct sentence construction and the standard conventions in grammar, usage and punctuation. These are taught within the larger framework of the writing process, including drafting, revising, and proofreading paragraphs and multiparagraph essays. Emphasis is placed on the connection between writing and reading and therefore upon audience and purpose in writing. Class activities include lecture and discussion, writing and prewriting activities, group editing, proofreading, and cooperative exercises in grammar and mechanics, computer lab revision sessions, one to one conferencing, and collaborative learning.

COURSE REQUIREMENTS:

To attend class regularly, to complete in-class and out-of-class writing assignments, to meet deadlines, to participate fully in group learning and sharing. Typical assignments include the following:

1. diagnostic exercises;

2. exercises in freewriting and focused freewriting;

3. exercises in common problems of sentence structure and modification, grammar, and punctuation;

4. exercises in aspects of composition such as topic sentences, logical organization, unity, coherence, thesis statements and the development of supporting detail;

5. introduction to several rhetorical strategies and writing several papers including
   a) describing,
   b) narrating,
   c) explaining using examples,
   d) comparing and contrasting, and
   e) writing persuasively.

TEXTBOOKS:
Appropriate rhetoric and handbook
College level dictionary

STUDENT OBJECTIVES:

1. to use the four traditional types of sentences (i.e., simple, compound, complex, and compound-complex);
2. to use appropriate grammar, punctuation, and spelling;
3. to develop and master a vocabulary and spelling list;
4. to write paragraphs that illustrate unity, coherence, and development; and
5. to revise, edit, and proofread.

WR 121 - English Composition
Credit: 3 Units of credit each quarter
Hours: 3 Hours per week
Grading: A-F Letter Grades
Length of Course: College Quarter
Prerequisites: WR 115 or adequate score on placement test

DESCRIPTION:

WR 121 English composition develops the student's skills in the composing process within the fundamentals of the four modes of discourse: narration, description, exposition, and the development of a thesis in a composition; this process entails pre-writing, writing, revision, and editing. Initially, WR 121 emphasizes narrative-descriptive writing; however, for the most part, the class focuses on expository writing, i.e., writing which informs, sets forth, or explains. Class activities consist of writing exercises, lectures, small group sessions, general discussions, peer group workshops, and the writing conference (which incorporates the one-to-one tutorial). Basic grammar review is minimal since students are expected to have basic competencies upon entry into the course. Analysis of sentence components is integral to the course; in addition, the history of the English language, aspects of language development, and the use of resources are stressed. The rhetorical strategies of essays and imaginative literature are analyzed in detail. Units on writing about literature, library usage, and taking essay exams are also included. Collaborative learning is also stressed.

COURSE REQUIREMENTS:

To attend class regularly, to complete the frequent in-class and out-of-class writing assignments, and to write essays in the narrative, descriptive, and expository modes. Journal-keeping is optional. Typical assignments and writing tasks include:

1. diagnostic exercises;
2. free writing and free writing with focus;
3. grammar, language, and vocabulary exercises;
4. sentence and paragraph development;
5. exercises on the composing process;
6. writing of several major papers including
   a) a descriptive essay,
   b) a narrative essay,
   c) a process analysis essay,
   d) a classification/division essay;

7. a section on how to write the in-class essay, stressing thesis support;

8. a unit on using basic library resources;

9. a unit on writing about literature; and

10. a unit on the history and development of the English language

TEXTBOOKS:

Appropriate rhetoric/reader and handbook
College level dictionary

STUDENT OBJECTIVES:

The successful student will

1. select and restrict a topic;

2. draw from personal experience as the basis for initial writing assignments;

3. develop a controlling idea or thesis;

4. recognize the various composition modes (description, narration, and exposition);

5. understand and apply the principles of the composing process, including prewriting, writing, revision, and proofreading;

6. gather ideas and support them;

7. provide unity and coherence through the use of topic sentences;

8. support generalizations with concrete detail;

9. write developed and well-balanced sentences;

10. employ effective diction;

11. recognize and correct grammar, usage, and punctuation problems;

12. use standard English punctuation;

13. revise, edit, and proofread assignments; and

14. utilize basic library research tools.

WR 122 - English Composition
Credit: 3 Units per quarter
Hours: 3 Hours per week
Grading: A-F Letter Grades
Length of Course: College Quarter
Prerequisite: WR 121

DESCRIPTION:

Writing 122 requires students to write essays in both the expository and the argumentative modes. The expository essays (whose purpose is to inform, explain, or analyze) may take the form of comparison, analysis, causation, definition, or a combination of these types. Argumentative and persuasive essays make use of both inductive and deductive reasoning. Employing logic and avoiding logical fallacies is also part of the course. Class meetings make use of lecture, small group sessions, collaborative learning, class discussions, writing conferences, advanced library research techniques, and sessions which incorporate computers in the composing process.

COURSE REQUIREMENTS:

To attend class regularly, to complete the frequent in-class and out-of-class writing assignments, and to write several essays in the expository and argumentative modes.

Typical assignments and writing tasks include:

1. continued exercises on sentence combining, sentence subordination and sentence coordination;

2. development of coordinate and subordinate paragraph sequences;

3. continued emphasis on editing and revision;

4. the writing of several major papers with emphasis given to
   a) cause and effect,
   b) comparison and contrast,
   c) argumentation and persuasion, and
   d) definition;

5. further emphasis on using the library; and

6. a unit on style which stresses sentence effectiveness and variety, economy and word choice, as well as the use of connotative and figurative language.

TEXTBOOKS:
Appropriate rhetoric/reader and handbook
College level dictionary

STUDENT OBJECTIVES:

1. to select and restrict a topic and formulate a thesis statement;
2. to continue the development of an appropriate voice;
3. to develop a thesis through the generation of ideas;
4. to support generalizations with concrete detail and convincing evidence;
5. to demonstrate continuity and coherence in essays;
6. to develop library skills;
7. to make appropriate use of emotional appeals;
8. to employ logic;
9. to recognize and avoid the common logical fallacies;
10. to construct effective and varied sentences;
11. to select precise diction;
12. to revise, edit, and proofread diligently; and
13. to incorporate word processing capability in the composing process.

WR 123 - English Composition
Credit: 3 Units of credit per quarter
Hours: 3 Hours per week
Grading: A-F Letter Grades
Length of Course: College Quarter
Prerequisite: WR 122

DESCRIPTION:

Writing 123 requires students to write a research paper. This process incorporates note-taking strategies, paraphrasing, using direct quotations and acknowledging sources, gathering, evaluating, and organizing material. Students handle writing tasks that call for interpretative and evaluative skills. The class meetings make use of lectures, small group sessions, library visitations, class discussions, writing conferences or one-to-one tutorial meetings, collaborative learning sessions, and sessions which focus on the use of computers in the composing process.

COURSE REQUIREMENTS:

To attend class regularly, to do library assignments, to complete the in-class and out-of-class writing assignments, to keep a workbook on the research topic, and, principally, to write a well-developed, well-documented research paper.

Typical assignments and writing tasks include:

1. an extended unit on how to use the library;
2. a ten-page computer-generated research paper with appropriate documentation;
3. an annotated bibliography;
4. exercises which direct the recursive research process;
4. computer exercises; and
5. revised drafts of the research paper.

TEXTBOOKS:

Appropriate research paper textbook

STUDENT OBJECTIVES:

1. to select and restrict a research thesis;
2. to learn to assimilate material from other sources;
3. to use an appropriate writing voice;
4. to develop a thesis through the generation of ideas;
5. to support generalizations with concrete detail;
6. to provide continuity throughout the research paper;
7. to marshall convincing support of generalizations;
8. to make fair use of emotional appeals;
9. to avoid the common logical fallacies;
10. to employ the current MLA, APA, or other documentation styles (including notes, quotations, bibliography, and manuscript mechanics--either in revised or standard form);
11. to demonstrate effective diction (which exploits connotative and figurative language as well as the use of sensory and concrete words);
12. to write skillfully constructed sentences which illustrate parallelism, balance, coordination, subordination, emphasis, and variety;
13. to revise, edit, and proofread diligently; and
14. to demonstrate functional knowledge of library resources.

OTHER WRITING COURSES

WRITING 227

WRITING 241/242

WR 227 - Technical Writing
Credit: 3 Units of credit per quarter
Hours: 3 Hours per week
Grading: A-F Letter Grades
Length of Course: College Quarter
Prerequisite: WR 122

COURSE DESCRIPTION:

In WR 227 the student learns to gather, interpret, outline, draft and rewrite informal and formal technical reports, generally dealing with his special interest area or field of training. Emphasis is placed upon the writing of clear, concise, and effective reports with the aid of a word processing program.

COURSE REQUIREMENTS:

Students are required to complete the following tasks:

1. write at least three informal memo reports;
2. write a resumé and cover letter seeking a job interview;
3. research, outline, and write a short formal report;
4. write a synopsis of several technical articles from publications in his or her field;
5. write two process reports, including a set of instructions for operating or using equipment;
6. keep a weekly journal; and
7. demonstrate word processing ability.

TEXTBOOK:

Appropriate technical writing manual

STUDENT OBJECTIVES:

1. to compose writing which is acceptable in the work world;
2. to learn what kinds of writing tasks are expected on the job;
3. to select and narrow a subject into a topic that is purposeful and useful to a particular audience;

4. to use resource and reference materials;

5. to learn how to paraphrase and summarize;

6. to write reports which indicate progress toward completion of the technical report;

7. to write a clear well-organized technical report (which includes a title page, a table of contents, an introduction, a body, a conclusion, appendices, and a bibliography);

8. to demonstrate correct business correspondence letter and memorandum form;

9. to write effective business letters for specific purposes, such as inquiry and application;

10. to demonstrate competent literacy in grammatical expression and in language usage; and

11. to demonstrate competency in using word processors.

WR 241 and 242 - Imaginative Writing
Credit: 3 Hours per quarter
Hours: 3 Hours per week
Grading: A-F Letter Grades
Length of Course: College Quarter
Prerequisites: WR 122 or instructor approval

COURSE DESCRIPTION:

WR 241 is an introductory course for students interested in the techniques of creative writing and in the development of a critical appreciation of the act of writing in its varied forms. Emphasis will be placed on matters of style such as tone, clarity, voice, place, and point of view, as well as on structural elements in both narrative and poetry. Self-expression is vital to the course and an open, non-threatening atmosphere will be fostered; however, self-expression alone is not creative writing so we will study the skills and techniques that are the writer's craft by reading selected models and discussing them. WR 242 continues the focus of WR 241, but is concerned with the production of a finished product (e.g. anthology, collective novel, or a book of poems). Prerequisite: WR 241

TEXTBOOKS: Writing Fiction, by Jane Burroway
The Snows of Kilimanjaro and Other Stories, by Ernest Hemingway
Handouts and Student Writing
Selected Poems

COURSE REQUIREMENTS:

1. write a minimum of three pages of prose or three poems a week;
2. develop a workbook concerning the writing process;
3. participate in workshop discussions of student and non-student writing;
4. write a short critical analysis of one aspect of writing (such as characterization, setting, point of view, imagery, style, etc);
5. complete assignments as required.

STUDENT OBJECTIVES:

1. to become aware of the advantages and limitations of different narrative viewpoints (e.g., omniscient, limited omniscient, and first person);

2. to sharpen skills in such areas as characterization, description, dialogue, imagery, and overall poetic and prosaic form;

3. to experiment with different literary forms;

4. to participate in a workshop which addresses revision and evaluation of manuscripts;

5. to make editorial decisions and proofread for accuracy and neatness;

6. to create a greater awareness of purpose, audience, and strategies in writing;

7. to develop competency in one specific genre; and

8. to contribute a finished narrative or group of poems to the class anthology.

ASSIGNMENTS:

1. Keep a workbook of ideas, borrowings, concepts, dialog, description, etc. Put in anything that can feed into the writing activity. Must be a looseleaf notebook so that pages can be inserted and ordered.

2. Distribute in class/workshop at least three pages of new prose or poems (typewritten and duplicated) for discussion and constructive criticism each week. Revise pages can count if progress is indicated.

3. Complete reading and writing assignments as indicated and hand in on time.

4. Actively participate in class/workshop and computer lab.

5. Write a short critical analysis on one aspect of writing.

RECOMMENDED GRADING STANDARDS

Umpqua Community College
Department of Humanities

Grading Standards

90-100 (A) 1. ORGANIZATION: completely clear without being procedurally obvious: "In this paper I shall show...." generally holds no promise of an A. The theme as a whole and all paragraphs are clearly and consistently organized.

2. DEVELOPMENT: no significant questions are left unanswered; a proper balance exists between examples and other means of development; the examples are integral to the theme, and are not "added on" as padding.

3. MECHANICS OF WRITING: no serious grammatical or syntactic errors: diction is consistently good, no sloppiness.

In every respect the paper is excellent for the level at which it is written.

80-89 (B) Must have clear statement of main idea, must be clearly organized, must be well-developed, but lacks the spark and originality of the A paper.

1. ORGANIZATION: main idea is clear, but perhaps a bit procedural, all the information is present, but not excellently put together (e.g., poor transition), OR

2. DEVELOPMENT: generally, development must be good, but student may stop short of fully explaining a relatively important idea, OR

3. MECHANICS OF WRITING: a major error, e.g., comma splice, fragment, run-on, a series of minor errors (not too many), wordiness, occasional lapses in mechanics, or some sloppiness.

Note the "OR" between sections. If any one of the three divisions' listed weaknesses occurs in a paper, it is no higher than a B paper. Variations in the above, of course, provide the rationale for plus and minus grades.

70-79 (C) Generally uninspired, often plodding.

1. ORGANIZATION: adequate, probably a basic discernible structure, but disproportional. If the organization is unclear, it is a F paper; OR

2. DEVELOPMENT: questions are left unanswered, or some unsupported generalizations; examples may be extraneous rather than integral; OR

3. MECHANICS OF WRITING: more than occasional mechanical errors of any kind.

Again, note the "OR" between sections.

60-69 (D) 1. ORGANIZATION: unclear, poor statement of main idea and, hence, reader cannot follow what's happening, body paragraphs not clearly relevant; OR

2. DEVELOPMENT: trivial, content skimpy; OR

3. MECHANICS OF WRITING: numerous mechanical errors.

60 and below (F)
Incoherence; or serious problems in two or all three divisions. A paper that is perfect mechanically still receives an F if it is so disorganized that the reader cannot follow the thread of the argument, or if it says nothing. A paper whose paragraphs seem organized beautifully, but whose mechanics are so poor that sentences often cease to communicate receives an F.

Revised 5/89

COMPOSITION DEFINITIONS

An expository theme will be evaluated according to its organization, development, and mechanics (sometimes called Content and Form).

Definitions

1. Organization:

   a) The theme as a whole: Does it have a clear beginning, middle, end; do the ideas form a logical progression; does it have a clear statement of a main idea, or does it clearly imply a main idea?

   b) Individual paragraphs: Do the beginning paragraphs clearly get the main idea under way by letting the reader know what the purpose of the theme is and by giving the reader necessary background; do the paragraphs of the body of the theme have clearly stated or implied topic sentences; does each paragraph of the body contribute to the logical progression of the main idea of the theme; does the conclusion follow logically from the body?

2. Development:

   a) The theme as a whole: Is the main idea explained as completely as possible within the limitations imposed by word limit, time allowed, and information available; does the writer support his point adequately, i.e., does he give enough information and evidence to make his point believable?

   b) Individual paragraphs: Are the topic sentences (started or implied) of body paragraphs developed to the extent necessary for adequate explanation of the main idea of the entire theme; do the sentences in each paragraph follow logically; are the paragraphs in a logical order? The length of the body paragraphs should be determined by their purposes but usually one of two sentences are incapable of stating (or implying) a main idea for the paragraph, and developing it.

3. Mechanics of Writing: Consisting of grammar, sentence sense, diction, and proofreading.

   a) Grammar: Agreement errors, wrong forms of words, and less serious errors.

b) Sentence sense: Comma splice, run-on, fragment; predication--how do the elements of the sentence fit together; do they emphasize the most important idea? The most important idea of a sentence should be in the main clause: "the reason is that..." is uneconomical because it postpones the important idea to subordinate clause.

c) Diction: Inappropriate word choice; inattention to connotation as well as denotation, using wrong words.

d) Proofreading: Spelling, punctuation, confusion of homonyms: e.g., "to" for "too"; "there" for "their."

TABLE 1. GRADING STANDARDS IN FRESHMAN COMPOSITION[1]

	CONTENT	ORGANIZATION: Rhetorical and Logical Development	ORGANIZATION: Sentence Structure	DICTION	GRAMMAR, PUNCTUATION, SPELLING
Superior (A-B)	A significant central idea clearly defined, supported with concrete, substantial, and consistently relevant detail	Theme planned so that it progresses by clearly ordered and necessary stages, and developed with originality and consistent attention to proportion and emphasis; paragraphs coherent, unified, and effectively developed; transitions between paragraphs explicit and effective	Sentences skillfully constructed (unified, coherent, forceful, effectively varied)	Distinctive: fresh precise, economical, and idiomatic	Clarity and effectiveness of expression promoted by consistent use of standard grammar, punctuation, and spelling
Average (C)	Central idea apparent but trivial, or trite, or too general, supported with concrete detail, but detail that is occasionally repetitious, irrelevant, or sketchy	Plan and method of theme apparent but not consistently fulfilled; developed with only occasional disproportion or inappropriate emphasis; paragraphs unified, coherent, usually effective in their development; transitions between paragraphs clear but abrupt, mechanical, or monotonous	Sentences correctly constructed but lacking distinction	Appropriate clear and idiomatic	Clarity and effectiveness of expression weakened by occasional deviations from standard grammar, punctuation, and spelling
Unacceptable (D-F)	Central idea lacking, or confused, or unsupported with concrete and relevant detail	Plan and purpose of theme not apparent; undeveloped or developed with irrelevance, redundancy, or inconsistency; paragraphs incoherent, not unified, or undeveloped; transitions between paragraphs unclear or ineffective	Sentences not unified, incoherent, fused, incomplete, monotonous, or childish	Inappropriate: vague, unidiomatic, or substandard	Communication obscured by frequent deviations from standard grammar, punctuation, and spelling

[1]From Joint Statement on Freshman English in College and High School Preparation (p. 4), by the Departments of English of Ball State Teachers College, Indiana State Teachers College, Indiana University, and Perdue University. Used by permission.

UMPQUA COMMUNITY COLLEGE
Department of Humanities/Social Sciences
WRITING 115 CHALLENGE EXAMINATION

I. Write a process paper of at least 500 words. This is a "how to" paper. Choose from the topics below:

1. Describe how to play a card or board game.
2. Describe a process you have used on a job.
3. Describe how to put something together.
4. Describe how to do something, such as use an acetylene welding torch.

II. You must do the following:

1. Outline your paper, including a thesis statement and a purpose.
2. Write your paper in chronological order. Follow this order:

   A. Introduction
   B. Explain and describe all necessary tools and equipment.
   C. Describe the process itself.
   D. Final Activities.

III. Stylistic requirements:

1. Vary your sentence structure.
2. Make sure most of your sentences are long.
3. Correctly use the semicolon at least twice. Circle it.
4. Include at least one short sentence for emphasis in each paragraph.
5. Mark subject and verbs in four sentences (S,V).

UMPQUA COMMUNITY COLLEGE
Department of Humanities/Social Sciences
WRITING 121 CHALLENGE EXAMINATION

Students who wish to challenge WR 121 or other challengeable courses in the Department of Humanities must follow the procedures outlined in the UCC Faculty Handbook before taking this examination.

DIRECTIONS:

One of the quotations on this sheet should provide a topic for an essay that can be written in two hours. Use your time wisely. The department expects a thoroughly organized, well-developed and proof-read essay. Do not waste time recopying it. Simply be sure that corrections and additions are readable.

BEFORE BEGINNING, PROVIDE THE FOLLOWING INFORMATION ON THE FRONT PAGE OF YOUR EXAM: (1) FULL NAME, (2) INSTRUCTOR, (3) DATE

The student who passes this examination will be given appropriate credit (3 hours) for Writing 121.

The challenge examination will not be returned to the student.

* * * * * *

This exam is designed to allow the student to demonstrate competency in those areas covered by the curriculum of WR 121. In responding to any one of the topics or questions listed below, the student should be able to show mastery of the following modes: description, narration, classification, and process. The essay should show evidence of a well-formulated thesis supported by the careful development of ideas. The essay should also exhibit well developed paragraphs, clear sentences and effective diction.

The following quotations suggest several possible subjects for essays. Choose one of these and discuss how it might apply to you, your community, and your society. Do not forget to provide a title for your essay, and please indicate the quotation you have selected.

A. "There is a tide in the affairs of men, which, taken at the flood, leads on to fortunes; Omitted, all the voyage of their life is bound in shallows and in miseries."
William Shakespeare, Julius Caesar

B. "In sober truth, whatever homage may be professed, or even paid to real or supposed mental superiority, the general tendency of things throughout the world is to render mediocrity the ascendant power among mankind."
John Stuart Mill, On Liberty

C. "The mass of men lead lives of quiet desperation. What is called resignation is confirmed desperation. . . . . A stereotyped but unconscious despair is concealed even under what are called the games and amusements of mankind. There is no play in them, for this comes after work. But it is a characteristic of wisdom not to do desperate things."
Thoreau, Walden

D. William Wadsworth, in a poem addressed "To a Young Lady," wrote the following:

> "Thou, while thy babes around thee cling, shall show us how divine a thing a woman may be made."

Discuss the implications of this quote in a reasoned essay with a particular thesis to be demonstrated, exemplified, or proven.

UMPQUA COMMUNITY COLLEGE
Department of Humanities
WR 122 CHALLENGE EXAMINATION

DIRECTIONS:

One of the quotations on this sheet should provide a topic for an essay that can be written in two hours. Use the time wisely. The department expects a thoroughly organized, well-developed, and proofread essay. Do not waste time recopying it. Simply be sure that corrections and additions are readable.

BEFORE BEGINNING, PROVIDE THE FOLLOWING INFORMATION ON THE FRONT PAGE OF YOUR EXAM: (1) FULL NAME, (2) SOCIAL SECURITY NUMBER, (3) HOME ADDRESS, (4) CLASS TIME, (5) INSTRUCTOR, (6) DATE.

The student who earns a grade of "B" or better will be given credit for Writing 122 when final grades are handed in at the end of the term. If the student has actively participated in the class up to the point of the challenge exam, he/she may elect to take the class for credit.

The challenge examination will not be returned to the student; all decisions are made by a departmental committee and are not subject to review. If a student fails to pass the challenge exam, a "W" will be recorded.

The challenge exam for WR 122 is designed to allow the student to demonstrate ability in the expository and/or argumentative mode(s), utilizing an appropriate rhetorical structure. The student should be able (1) to introduce, develop, and support a restricted topic; (2) to provide continuity, coherence, and style in the development of the essay; (3) to demonstrate the astute use of argumentative logic, avoiding fallacies; (4) and to construct effective, varied sentences with precise diction.

The following topics, questions, or quotations provide ample room for thought, response, and development. Choose one of these and respond fully within the two-hour time period, following the criteria established above.

1) "The past is prologue," says Santayana. Given this premise, identify one element in today's society that will probably have future consequences. Identify and describe the element; then discuss probable ramifications in Century 21.

2) Are we living in a golden age, witnessing the best the earth has to offer and the finest accomplishments humanity can create?

3) "Man is a doomed creature whose only virtue and only hope is to face the inevitable stoically."
Hemingway

4) "A group of women talking, it seems to me, is likely to concern itself with matters just as pressing as those broached by my husband and his friends. It might be said, in fact, that we're really talking about the same eternal conflicts. Our styles are just different."
Joyce Maynard
"Her talk, His talk"

TAXONOMY OF EDUCATIONAL OBJECTIVES

TABLE 1 MAJOR CATEGORIES IN THE COGNITIVE DOMAIN OF THE TAXONOMY OF EDUCATIONAL OBJECTIVES (Bloom, 1956)

Descriptions of the Major Categories in the Cognitive Domain
1. KNOWLEDGE: Knowledge is defined as the remembering of previously learned material. This may involve the recall of a wide range of material, from specific facts to complete theories, but all that is required is the bringing to mind of the appropriate information. Knowledge represents the lowest level of learning outcomes in the cognitive domain.
2. COMPREHENSION: Comprehension is defined as the ability to grasp the meaning of material. This may be shown by translating material from one form to another (words to numbers), by interpreting material (explaining or summarizing), and by estimating future trends (predicted consequences or effects). These learning outcomes go one step beyond the simple remembering of material, and represent the lowest level of understanding.
3. APPLICATION: Application refers to the ability to use learned material in new and concrete situations. This may include the application of such things as rules, methods, concepts, principles, laws, and theories. Learning outcomes in this area require a higher level of understanding that those under comprehension.
4. ANALYSIS: Analysis refers to the ability to break down material into its component parts so that its organizational structure may be understood. This may include the identification of the parts, analysis of the relationships between parts, and recognition of the organizational principles involved. Learning outcomes here represent a higher intellectual level than comprehension and application because they require an understanding of both the content and the structural form of the material.
5. SYNTHESIS: Synthesis refers to the ability to put parts together to form a new whole. This may involve the production of a unique communication (theme or speech), a plan of operations (research proposal), or a set of abstract relations (scheme for classifying information). Learning outcomes in this area stress creative behaviors, with major emphasis on the formulation of <u>new</u> patterns or structures.
6. EVALUATION: Evaluation is concerned with the ability to judge the value of material (statement, novel, poem, research report) for a given purpose. The judgments are to be based on definite criteria. These may be internal criteria (organization) or external criteria (relevance to the purpose) and the student may determine the criteria or be given them. Learning outcomes in this area are the highest in the cognitive hierarchy because they contain elements of all the other categories, plus conscious value judgments based on clearly defined criteria.

TABLE II EXAMPLES OF GENERAL INSTRUCTIONAL OBJECTIVES AND BEHAVIORAL TERMS FOR THE COGNITIVE DOMAIN OF TAXONOMY

Illustrative General Instructional Objectives	Illustrative Behavioral Terms for Stating Specific Learning Outcomes
Knows common terms Knows specific facts Knows methods and procedures Knows basic concepts Knows principles	Defines describes, identifies, labels, lists, matches, names, outlines, reproduces, selects, states
Understands facts and principles Interprets verbal material Interprets charts and graphs Translates verbal material to mathematical formulas Estimates future consequences implied in data Justified methods and procedures	Converts, defends, distinguishes, estimates, explains, extends, generalizes, gives examples, infers, paraphrases, predicts, rewrites, summarizes
Applies concepts and principles to new situations Applies laws and theories to practical situations Solves mathematical problems Constructs charts and graphs Demonstrates correct usage of a method or procedure	Changes, computes, demonstrates, discovers, manipulates, modifies, operates, predicts, prepares, produces, relates, shows, solves, uses
Recognizes unstated assumptions Recognizes logical fallacies in reasoning Distinguishes between facts and inferences Evaluates the relevancy of data Analyzes the organizational structure of a work (art, music, writing)	Breaks down, diagrams, differentiates, distinguishes, identifies, illustrates, infers, outlines, points out, relates, selects, separates, subdivides
Writes a well organized theme Gives a well organized speech Writes a creative short story (or poem, or music) Proposes a plan for an experiment Integrates learning from different areas into a plan for solving a problem Formulates a new scheme for classifying objects (or events, or ideas)	Categorizes, combines, compiles, composes, creates, devises, writes, designs, explains, generates, modifies, organizes, plans, rearranges, reconstructs, relates, reorganizes, revises, rewrites, summarizes, tells
Judges the logical consistency of written material Judges the adequacy with which conclusions are supported by data Judges the value of a work (art, music, writing) by use of internal criteria Judges the value of a work (art, music, writing) by use of external standards of excellence	Appraises, compares, concludes, contrasts, criticizes, describes, discriminates, explains, justifies, interprets, relates, summarizes, supports

/Akamine

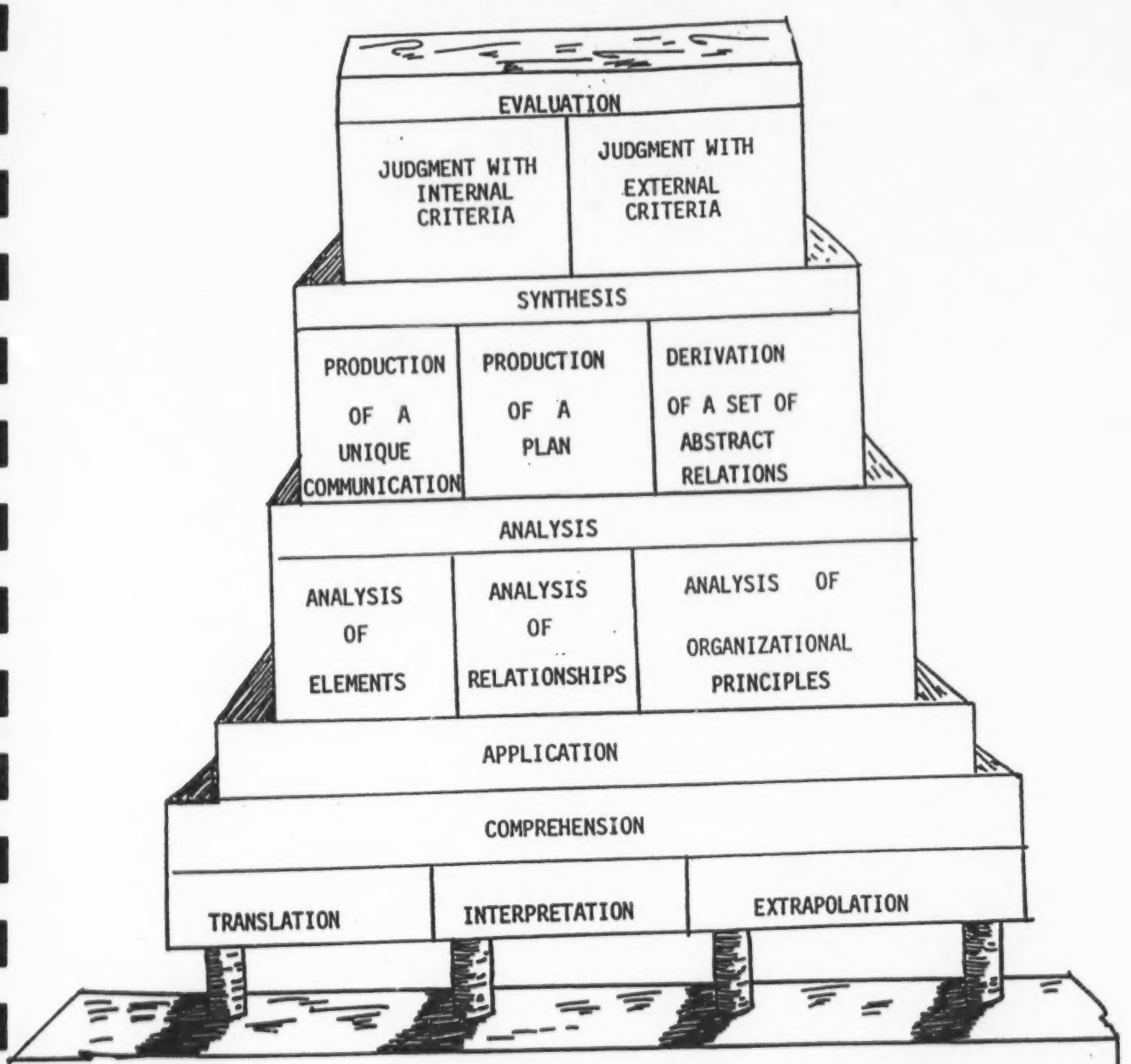
AFFECTIVE DOMAIN

------ Increased Personal Involvement _____

Chart Based Upon Manuscript of Orlich, D.C. ed. Secondary School Teaching Strategy Ch. 4, pp. 135+

*RECEIVING (ATTENDING)	*RESPONDING (ACTION)	*VALUING (MOTIVATED AND DETERMINING ACTION)	*ORGANIZATION (VALUES ARE ORDERED, CLASSIFIED, AND ARRANGED	*CHARACTERIZATION (CONSISTENT ACTION BASED ON PHILOSOPHY) (USE OF INTERNALIZED VALUES)
1) Awareness. -conscious of some situation or stimuli -compared to the cognitive level of observing.	1) Acquiescence. -compliance to rules, conventions, or regulations -a willingness to respond just because or without knowing reasons or rationales.	1) Acceptance of value. -belief, and can establish varying degrees within a value	1) Conceptualization of a value. -abstract value relations in a framework, (similar to cognitive domain evaluation level).	1) Generalized set. -action or commitment to beliefs and attitudes -predictable
2) Willingness. -attitude of willingness to attend	2) Willingness. -complies and knows why	2) Preferences for a value. -acceptance and identification with a value.	2) Organization of a value system. -ordered commitments -"your philosophy of life"	2) Characterization. -person is subsumed by value or philosophy.
3) Control or selected attention. -ability to focus attention on a set of stimuli	3) Satisfaction in response -feels good -results in an emotional satisfaction.	3) Commitment. -become involved and act in accord with the value.		
*Characterized by -individual student involvement	*Characterized by -decision making.	*Characterized by -belief -internalizing "worth"	*Characterized by -broadened experience	*Characterized by -consistency of behavior and thought -subsumed personhood TA301DE3-3982 T. Akamine

WRITING BEHAVIORAL OBJECTIVES



Bibliography: Bloom, Benjamine S. Taxonomy of Educational Objectives, The Classification of Educational Goals Handbook I. Cognitive Domain (NY: McKay, 1956)

SUGGESTIONS FOR FURTHER READING

JOURNALS

College Composition and Communication. Urbana, IL: NCTE/CCCC.

Articles on pedagogy, research, and theory. The "Staffroom Exchange" section offers practical advice on what works and what doesn't.

College English. Urbana, IL: National Council of Teachers of English.

Devoted to essays of interest to all college English instructors; includes some articles on teaching writing that explore theory and suggest applications.

Computers and Composition. Houghton, MI: Michigan Technological University, Colorado State.

Theoretical and practical issues of using computers to teach writing.

Freshman English News. Forth Worth, TX: Texas Christian University.

Short, practical articles on teaching writing.

Journal of Advanced Composition. Tampa, FL: University of South Florida, Assoc. of Teachers of Advanced Composition, University of Utah.

Articles on theory and pedagogy of teaching upper-level writing courses.

Journal of Basic Writing. New York: City University of New York Instructional Resource Center.

Theories and practice of teaching basic writing, English as a second language, grammar, reading, and literacy.

Journal of Reading. International Reading Association, Newark, DE.

Essays on reading techniques and their relationship to writing.

Journal of Teaching Writing. Indianapolis, IN: Teachers of Writing, Indiana University/Purdue University at Indianapolis.

Primarily composition theory and the relationship among speaking, writing, reading, and thinking.

Research on Teaching English. Athens, GA: University of Georgia, NCTE Committee on Research.

Reports on research in teaching English, the composing process, cognitive development; for all levels.

Rhetoric Review. Tucson, AZ: University of Arizona.

Essays on classroom activities as well as professional debates on rhetorical theory.

Teaching English in the Two-Year College. Urbana, IL: NCTE.

Theory and practice of teaching writing at the lower-division level.

WPA: Writing Program Administration. Logan, UT: Council of Writing Program Administrators.

Program administration, teaching composition, and bibliographies of textbooks.

The Writing Center Journal. Logan, UT: National Writing Centers Association.

Administration of and practical issues concerned with writing centers.

The Writing Instructor. Los Angeles, CA: University of Southern California.

Practical articles on teaching writing at the college level.

RHETORICAL AND COMPOSITION THEORY

Berthoff, Ann E. *The Making of Meaning: Metaphors, Models and Maxims for Writing Teachers.* Upper Montclair, NJ: Boynton/Cook, 1981.

Collection of Berthoff's essays that looks at how we use language to interpret what we know; she connects theories and pedagogy of diverse writers.

Bullock, John, and John Trimbur. *The Politics of Writing Instruction, Vol II.* Portsmouth, NH: Heinemann, Boynton/Cook, 1990.

Eighteen essays on the social attitudes related to such topics as writing research; gender, race, and class influences on the writing process and literacy; politics and composition.

Corbett, Edward P. J. *Classical Rhetoric for the Modern Student,* 2nd ed. New York: Oxford University Press, 1971.

Excellent introduction to classical rhetoric. Includes chapters on argument, arrangement, logic, topic, invention, as well as a brief history of rhetoric.

Crowley, Sharon. *A Teacher's Introduction to Deconstruction.* Urbana, IL: NCTE, 1989.

Explains the literary theory of deconstruction and shows how it influences the teaching of writing.

Crusius, Timothy W. *Discourse: A Critique and Synthesis of Major Theories.* New York: MLA, 1989.

Analyzes four of the theories that shaped the view of the universe of discourse: those of James Moffett, James Kinneavy, James Britton, and Frank D'Angelo.

D'Angelo, Frank J. *A Conceptual Theory of Rhetoric.* Cambridge, MA: Winthrop, 1975.

Discusses the linguistic and innate human conceptual structures that underlie the composing process.

Elbow, Peter. *Embracing Contraries: Explorations in Learning and Teaching.* New York: Oxford University Press, 1986.

Collection of Elbow's essays from the late 1960s on such topics as the conflicts caused in teaching, evaluating students, and dialectal thinking. Includes bibliography of Elbow's works on teaching and writing.

Emig, Janet. *The Web of Meaning: Essays on Writing, Teaching, Learning, and Thinking.* Eds. Dixie Goswami and Maureen Butler. Upper Montclair, NJ: Boynton/Cook, 1983.

Eleven of Emig's essays from 1963–1982.

Foster, David. *A Primer for Writing Teachers: Theories, Theorists, Issues, Problems.* Upper Montclair, NJ: Boynton/Cook, 1983.

An overview of writing research and practice, with highlights of dominant trends and major figures.

Johannesen, Richard L., ed. *Contemporary Theories of Rhetoric: Selected Readings.* New York: Harper & Row, 1971.

Excerpts from works by and essays about the contemporary theorists Kenneth Burke, I. A. Richards, Chaim Perelman, Steven Toulmin, and Marshall McLuhan.

Kinneavy, James L. *A Theory of Discourse.* Englewood Cliffs, NJ: Prentice-Hall, 1971; reprint New York: Norton, 1980.

Examines the relationships among writer, audience, and four types of discourse: reference (emphasizes subject), persuasive (intends to change reader), expressive (emphasizes writer), and literary (focuses on language).

McQuade, Donald A., ed. *The Territory of Language: Linguistics, Stylistics, and the Teaching of Composition.* 2nd ed. Carbondale: Southern Illinois University Press, 1986.

Twenty-five essays that apply linguistics, stylistics, and literary theory to teaching composition.

Moffett, James. *Teaching the Universe of Discourse.* Boston: Houghton Mifflin, 1968.

Details a curriculum for grades K–12 based on writing and cognitive development. Sequences assignments according to the level of language needed for the distance between speaker/writer, hearer/reader, and subject.

Newkirk, Thomas, ed. *Only Connect: Uniting Reading and Writing.* Upper Montclair, NJ: Boynton/Cook, 1986.

Fifteen essays that show the importance of interpretation in both the reading and writing processes. Essayists include David Bartholomae, Ann [illegible]erthoff, and Paulo Freire.

Rose, Mike. *Lives on the Boundary: The Struggles and Achievements of America's Underprepared.* New York: Free Press, 1989.

Personal anecdotes of Rose's experiences as an "underprepared" student and a teacher of such pupils. Explains how teachers and others should recognize the difficulties of boundary crossing and work to eliminate the creation of more boundaries.

Tate, Gary, and Edward P. J. Corbett, eds. *The Writing Teacher's Sourcebook.* New York: Oxford University Press, 1981.

Superb collection of theoretical and practical essays for new teachers of composition. Covers topics such as history of the profession, evaluating writing, revising processes, topic sentence placement, sentence imitation, and teaching grammar.

TEACHING WRITING

Bogel, Fredric V., and Katherine K. Gottschalk, eds. *Teaching Prose: A Guide for Writing Instructors.* New York, London: Norton, 1984.

Practical and useful information on designing a writing course, creating topics, grading, and using computers. Bibliography of resources and textbooks.

Cooper, Charles R., and Lee Odell, eds. *Evaluating Writing: Describing, Measuring, Judging.* Urbana, IL: NCTE, 1977.

Six essays that explain techniques of evaluation. Especially important are those on primary trait scoring and holistic evaluation.

Diederich, Paul. *Measuring Growth in English.* Urbana, IL: NCTE, 1974.

Discusses factor analysis, or analytic scoring, of essays. Helpful appendices on criteria for evaluating essay tests, essay topics, and objective questions.

Donovan, Timothy R., and Ben W. McClelland, eds. *Eight Approaches to Teaching Composition.* Urbana, IL: NCTE, 1980.

Eight process-oriented approaches to teaching writing, including prose model, experiential, epistemic, and rhetorical methods.

Elbow, Peter. *Writing Without Teachers.* New York: Oxford University Press, 1973.

Contains excellent suggestions for helping students be in control of their own writing through freewriting and peer groups.

Elbow, Peter, and Pat Belanoff. *Sharing and Responding.* New York: Random House, 1989.

Booklet of sequenced activities to encourage students to share their writing and to give and receive helpful criticism.

Fulwiler, Toby, and Art Young, eds. *Language Connections: Writing and Reading Across the Curriculum.* Urbana, IL: NCTE, 1982.

Twelve essays that describe writing across the curriculum at Michigan Technological University. Of interest are topics such as journal writing, peer critiques, conferences, and evaluation.

Gabriel, Susan L., and Isaiah Smithson. *Gender in the Classroom: Power and Pedagogy.* Urbana, IL: University of Illinois Press, 1990.

Ten essays that examine the gender-based deficiencies of higher education institutions. Articles of particular importance are those on gender bias in teacher's comments, reading and writing assignments, and strategies for encouraging women students.

Gordon, Karen Elizabeth. *The Transitive Vampire: A Handbook of Grammar for the Innocent, the Eager, and the Doomed.* New York: Times Books, 1984.

Humorous examples to add to grammar discussions.

Graves, Donald H. *Writing: Teachers and Children at Work.* Portsmouth, NH: Heinemann Educational Books, 1983.

Teacher's role in helping students control their writing processes. (Techniques can be applied to college-level writing.)

Greenberg, Karen, Harvey S. Weiner, and Richard A. Donovan, eds. *Writing Assessment: Issues and Strategies.* New York: Longman, 1986.

Annotated bibliography and twelve essays on writing assessment, including essays on current research and questions, objectives, pitfalls, and testing black writers.

Harris, Muriel. *Teaching One-to-One: The Writing Conference.* Urbana, IL: NCTE, 1986.

Explains the value of conferences to diagnose, give individual help, and teach grammar. Examines teacher's goals and roles, conference format, and scheduling.

Holdstein, Deborah, and Cynthia Selfe, eds. *Computers and Writing: Theory, Research, Practice.* New York: MLA, 1990.

Ten essays that address problems associated with using computers to teach writing, such as course development, software selection, and equipment and facilities control.

Irmscher, William F. *Teaching Expository Writing.* New York: Holt, Rinehart and Winston, 1979.

Practical information on building a course based on instructors' own theories of teaching. Discusses sample curricula; writing topics; teaching prewriting, structure, and mechanics; evaluating writing; and general coping strategies.

Lindemann, Erika. *A Rhetoric for Writing Teachers.* 2nd ed. New York: Oxford University Press, 1987.

Includes sections on "The Composing Process" (what it is and why teach it); "Rhetorical Theory and Practice" (overview of rhetorical theory and specific ways to teach prewriting, word choice, paragraphing, organization, and rewriting); "Teaching as Rhetoric" (evaluating writing and designing topics); and bibliography.

Macrorie, Ken. *Telling Writing.* Rochelle Park, NJ: Hayden, 1970.

Interesting text that recommends ways for students to move away from writing what they think the teacher wants, "Engfish," to writing truthfully about their own experiences.

McKeachie, Wilbert J. *Teaching Tips: A Guidebook for the Beginning College Teacher.* 8th ed. Lexington, MA: D. C. Heath, 1986.

Although written for all college-level instructors, it gives helpful suggestions for writing teachers on class preparation, discussion methods, assigning grades, using audiovisuals, motivating students, and student evaluations.

Meyer, Emily, and Louise Z. Smith. *The Practical Tutor.* New York: Oxford University Press, 1987.

Designed for experienced writers to serve as tutors but contains extremely helpful information for instructors on conferencing techniques: creating dialogue, using open-ended questions, dealing with anger, confronting sentence-level and mechanics errors, and cultivating reading skills.

Murray, Donald M. *Learning by Teaching: Selected Articles on Writing and Teaching.* Portsmouth, NH: Heinemann, Boynton/Cook, 1982.

Twenty-nine essays, published between 1969 and 1982, on the writing process and ways of teaching writing.

Murray, Donald M. *A Writer Teaches Writing.* 2nd ed. Boston: Houghton Mifflin, 1985.

Suggestions for using workshop and conference approaches to teach writing. Emphasizes involving students in teaching and evaluation processes.

Ohmann, Richard, and W. B. Coley. *Ideas for English 101: Teaching Writing in College.* Urbana, IL: NCTE, 1975.

Contains essays written in *College English* 1967–1975 by such writers as Peter Elbow, William Coles, Jr., Kenneth Bruffee, and Ken Macrorie. Useful ideas.

Ponsot Marie, and Rosemary Deen. *Beat Not the Poor Desk.* Upper Montclair, NJ: Boynton/Cook, 1982.

Develops specific strategies to focus class activities on practicing writing skills. Also provides sample essays and syllabi and explains ways of teaching grammar.

Shaughnessy, Mina P. *Error and Expectations: A Guide for the Teacher of Basic Writing.* New York: Oxford University Press, 1977.

Excellent categorization of errors of basic writers and discussion of how to present conventions of academic writing.

Sudol, Ronald A., ed. *Revising: New Essays for Teachers of Writing.* Urbana, IL: NCTE, 1982.

Theoretical and practical essays and annotated bibliography on revision. Includes strategies for revising words and sentences, peer evaluation, and teacher-student communication.

Toulmin, Stephen. *The Uses of Argument.* New York: Cambridge University Press, 1964.

Basis for organizational model used in *The Riverside Handbook.*

Vande Kopple, William. *Clear and Coherent Prose: A Functional Approach.* Glenview, IL: Scott, Foresman, 1989.

Supplemental information for Section VIII, "Style," of *The Riverside Handbook.* Discussion and exercises on the rhetorical situation and its relationship to sentences and the essay itself.

Walvoord, Barbara E. Fassler. *Helping Students Write Well: A Guide for Teachers in All Disciplines.* New York: MLA, 1982.

Designed for beginning teachers. Gives practical advice on conveying expectations, creating effective assignments, and commenting on and grading essays; includes sample assignments and student papers.

Weiner, Harvey S. *The Writing Room: A Resource Book for Teachers of English.* New York: Oxford University Press, 1981.

Leads beginning teachers of basic writing through many of the situations they will face.